

Quadran pavan and galliard ♦ ‘Quadran’ Pavan & Galliard ♦ ‘k<sup>66</sup>AHD-runn’ puh-VAHN (and) GA<sup>L</sup>-I<sup>h</sup>urd ♦ (No. 9 in *The ‘Second Cycle’ of Pavans [puh-VAHNZ] and Galliards [GA<sup>L</sup>-I<sup>h</sup>urdz]* from about 1590 to 1623 compiled by Davitt Moroney [DA-vitt muh-RO-nee])

Quadri ♦ Argeo Quadri ♦ ar-JAY-o k<sup>00</sup>AHD-ree

Quadri ♦ k<sup>66</sup>AHD-ree ♦ (overall title of five orchestral compositions by Jack Fortner [JACK FAWRT-nur])

Quae es ista ♦ k<sup>66</sup>AY ayss EESS-tuh ♦ (motet [mo-TETT] by Giovanni da Palestrina [jo-VAHN-nee dah pah-lay-STREE-nah])

Quae maerebat ♦ k<sup>66</sup>AY MAY-reh-butt ♦ (section of the Latin hymn *Stabat Mater* [STAH-baht MAH-tehr] set to music by Francis Poulenc [frah6-seess p66-lah6k ])

Quaerens me ♦ k<sup>66</sup>AY-rennss may ♦ (section of the Latin Requiem [{REH-k<sup>66</sup>ee-umm} REH-k<sup>66</sup>ih-emm] liturgy set to music by various composers)

Quagliati ♦ Paolo Quagliati ♦ PAH<sup>0</sup>-lo k<sup>00</sup>ah-l<sup>ee</sup>AH-tee

Quai soavi lagrime ♦ Di quai soavi lagrime ♦ dee k<sup>00</sup>AH<sup>EE</sup> so-AH-vee LAH-gree-may ♦ (aria from the opera *Poliuto* [po-l<sup>ee</sup>OO-toh]; music by Gaetano Donizetti [gah<sup>ay</sup>-TAH-no doh-nee-TSAYT-tee]; libretto by Salvatore Cammarano [sahl-vah-DOH-ray kah-mah-RAH-no] after Pierre Corneille [p<sup>ee</sup>ehr kawr-neh<sup>y</sup>])

Quai voci quae note ♦ Quai voci, quae note ♦ k<sup>00</sup>AH<sup>EE</sup> VO-chee, k<sup>00</sup>ay NO-tay ♦ (song by Gioachino Rossini [j<sup>oh</sup>ah-KEE-no rohss-SEE-nee])

Quaile ♦ Elizabeth Quaile ♦ ih-LIH-zuh-buth k<sup>66</sup>AYL

Qual certezza sognate era la notte ♦ E qual certezza sognate ... Era la notte ♦ ay k<sup>00</sup>AHL chayr-TAYT-tsah so-n’YAH-tay ... AY-rah lah NOHT-tay ♦ (excerpt from the opera *Otello* [o-TAYL-lo]; music by Giuseppe Verdi [joo-ZAYP-pay VAYR-dee]; libretto by Arrigo Boito [ar-REE-go bo-EE-toh] after William Shakespeare [WILL-l<sup>h</sup>umm SHAYK-sp<sup>h</sup>r])

Qual dolcezza giamai k<sup>00</sup>AHL dohl-CHAYT-tsah jah-MAH<sup>EE</sup> ♦ (song by Adrian Willaert [ah-dr<sup>h</sup>AHN WILL-lart])

Qual giglio candido parola quinta ♦ Qual giglio candido (Parola quinta) ♦ k<sup>00</sup>AHL JEE-l<sup>ee</sup>o kahn-DEE-doh (pah-RO-lah k<sup>00</sup>EEN-tah) ♦ (excerpt from an oratorio by Saverio Mercadante [sah-VAY-r<sup>ee</sup>o mayr-kah-DAHN-tay]) ♦ (known also as Giuseppe Saverio Raffaele Mercadante [joo-ZAYP-pay sah-VAY-r<sup>ee</sup>o rahf-fah-AY-lay mayr-kah-DAHN-tay])

Qual pallor un di felice ♦ Oh! Qual pallor! ... Un di, felice ...! ♦ O! k<sup>00</sup>AHL pah-LOHR! ... oon dee, fay-LEE-chay...! ♦ (duet from Act I of the opera *La traviata* [lah trah-v<sup>ee</sup>AH-tah] —

*The Worldly Woman*; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**]; libretto by Francesco Maria Piave [**frahn-CHAY-sko mah-REE-ah p<sup>ec</sup>AH-vay**] after Alexandre Dumas [**ah-leck-sah6-dr' dü-mah**])

Qual prodigio non fu sogno ◆ Qual prodigio!; Non fu sogno! ◆ **k<sup>oo</sup>AHL pro-DEE-jo!**; **nohn foo SO-n'yo!** ◆ (aria from the opera *I Lombardi alla prima crociata* [**ee lohm-BAR-dee ahl-lah PREE-mah cro-CHAH-tah**] — *The Lombards on the First Crusade*; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**]; libretto by Temistocle Solera [**tay-MEE-stoh-klay so-LAY-rah**] after Tommaso Grossi [**tohm-MAH-zo GROHSS-see**])

Qual vita e questa mai ◆ Qual vita è questa mai ◆ **k<sup>oo</sup>AHL VEE-tah ay k<sup>oo</sup>AY-stah MAH<sup>EE</sup>** ◆ (excerpt from the opera *Orfeo ed Euridice* [**ohr-FAY-o ayd ay<sup>oo</sup>-ree-DEE-chay**]; music by Christoph Willibald von Gluck [**KRIH-stawf VILL-lee-bahlt fawn GLÔÔK**] and libretto by Ranieri de' Calzabigi [**rahn-YAY-ree day kahl-tsah-BEE-jee**])

Qual vive salamandra ◆ **k<sup>oo</sup>AHL VEE-vay sah-lah-MAHN-drah** ◆ (composition by Jan Pieterszoon Sweelinck [**YAHN PEE-turss-zoh<sup>oh</sup>n SWAY<sup>AY</sup>-lihngk**])

Qual volutta trascorrere ◆ Qual voluttà trascorrere ◆ **k<sup>oo</sup>AHL vo-loot-TAH trah-skohr-RAY-ray** ◆ (trio from the opera *I Lombardi alla prima crociata* [**ee lohm-BAR-dee AHL-lah PREE-mah cro-CHAH-tah**] — *The Lombards on the First Crusade*; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**]; libretto by Temistocle Solera [**tay-MEE-stoh-klay so-LAY-rah**] after Tommaso Grossi [**tohm-MAH-zo GROHSS-see**])

Quale darmi fragor ◆ Quale d'armi fragor ◆ **k<sup>oo</sup>AH-lay DAR-mee frah-GOR** ◆ (duet from the opera *Il trovatore* [**eel tro-vah-TOH-ray**] — *The Troubadour*; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**]; libretto by Salvatore Cammarano [**sahl-vah-DOH-ray kahm-mah-RAH-no**] and Leone Emanuele Bardare [**lay-O-nay ay-mah-n<sup>oo</sup>AY-lay bar-DAH-ray**] after Antonio García Gutiérrez [**ahn-TOH-n<sup>ec</sup>o gar-THEE-ah goo-t<sup>ec</sup>AYR-rehth**])

Quali eccessi ◆ In quali eccessi ◆ **een k<sup>oo</sup>AH-lee ay-CHAYSS-see** ◆ (In what enormities) ◆ (recitative [**reh-suh-tuh-TEEV**] from the opera *Don Giovanni* [**dohn jo-VAHN-nee**]; music by Wolfgang Amadeus Mozart [**VAWLF-gahng ah-mah-DAY-ôôss MO-tsart**] and libretto by Lorenzo da Ponte [**lo-RAYN-tso dah POHN-tay**])

Quali eccessi mi tradi quellalma ingrata ◆ In quali eccessi - Mi tradi quellalma ingrata ◆ **een k<sup>oo</sup>AH-lee ay-CHAYSS-see - mee TRAH-dee k<sup>oo</sup>ayl-LAHL-mah een-GRAH-tah** ◆ (In what enormities - That ungrateful man betrayed me) ◆ (recitative [**reh-suh-tuh-TEEV**] and aria from the opera *Don Giovanni* [**dohn jo-VAHN-nee**]; music by Wolfgang Amadeus Mozart [**VAWLF-gahng ah-mah-DAY-ôôss MO-tsart**] and libretto by Lorenzo da Ponte [**lo-RAYN-tso dah POHN-tay**])

Quam gloriosum ◆ **o k<sup>oo</sup>umm glo-r<sup>ih</sup>O-sôôm** ◆ (Latin mass set to music by various composers)

Quam olim abrahamae ◆ Quam olim Abrahamae ◆ **k<sup>oo</sup>umm O-limm AH-bruh-hay** ◆ (section by

Gaetano Gaspari [**gah<sup>ay</sup>-TAH-no gahss-PAH-ree**] from the *Messa per Rossini* [**MAYSS-sah payr rohss-SEE-nee**] — *Mass for Rossini* — by 13 composers)

Quam pulchra es ◆ **k<sup>oo</sup>umm pôl-KRAH ess** ◆ (motet [**mo-TETT**] by Giovanni da Palestrina [**jo-VAHN-nee dah pah-lay-STREE-nah**])

Quam pulchri sunt ◆ **k<sup>oo</sup>umm POOL-kree SOONT** ◆ (motet [**mo-TETT**] by Giovanni da Palestrina [**jo-VAHN-nee dah pah-lay-STREE-nah**])

Quam suavis ◆ O quam suavis ◆ **O k<sup>oo</sup>umm s<sup>oo</sup>AH-viss** ◆ (motet [**mo-TETT**] by William Byrd [**WILL-1<sup>h</sup>umm BURD**])

Quam tristis ◆ O quam tristis ◆ **o k<sup>oo</sup>umm TREE-stiss** ◆ (section of the Latin hymn *Stabat Mater* [**STAH-baht MAH-tehr**] set to music by various composers)

Quam tu pulchra es ◆ O quam tu pulchra es ◆ **o k<sup>oo</sup>umm too POOL-krah ess** ◆ (motet [**mo-TETT**] by Alessandro Grandi [**ah-layss-SAHN-dro GRAHN-dee**])

Quan ◆ Linda Quan ◆ **LINN-duh k<sup>oo</sup>AHN**

Quand il neige ◆ **kahó eel nehzh** ◆ (poem by Raymond Queneau [**reh-mawó keh-no**] set to music by Jacques Chailley [**zhack shah<sup>ee</sup>-yee**])

Quand israel hors degypte sortit ◆ Quand Israel hors d'Égypte sortit ◆ **kahó-deess-rah-ell awr day-jeept sawr-tee** ◆ (psalm set to music by Jan Pieterszoon Sweelinck [**YAHN PEE-turss-zoh<sup>oh</sup>n SWAY<sup>AY</sup>-lihngk**])

Quand je dors ◆ Oh! quand je dors ◆ **o! kahó zhuh dawr** ◆ (Oh, in my dreams) ◆ (poem by Victor Hugo [**VICK-tur h'YOO-go**] **veek-tawr ü-go**) set to music by Franz Liszt [**FRAHNZ LISST**])

Quand je fus pris au pavillon ◆ **kahó zhuh fü pree o pah-vee-yawó** ◆ (When I Was Caught in My Lady's Tent) ◆ (poem by Charles, Duke of Orléans [**sharl, (Duke of) awr-lay-ahó**] set to music by Reynaldo Hahn [**ray-NAHL-doh HAHN**])

Quand l'heure sonnera ◆ Quand l'heure sonnera ◆ **kahó lör sawn-neh-rah** ◆ (excerpt from the opera *Dinorah* [**dee-naw-rah**]; music by Giacomo Meyerbeer [**JAH-ko-mo MĪ-ur-bayr**]; libretto by Jules Barbier [**zhül bar-b<sup>ee</sup>ay**] and Michel Carré [**mee-shell kar-ray**] after Carré)

Quand mon mari vient ◆ **kahó mawó mah-ree v<sup>ee</sup>ahó** ◆ (When My Husband Comes Home) ◆ (composition by Orlando de Lassus [**awr-lahó-doh duh lahss-sü**])

Quand tu dors pres de moi ◆ Quand tu dors près de moi ◆ **kahó tü dawr preh duh mwah** ◆ (When You Sleep Next to Me) ◆ (text by Françoise Sagan [**frahó-swah sah-gahó**] set to music by Georges Auric [**zhawrz h o-rick**])

Quando paggio ♦ **Quand'ero paggio** ♦ **k<sup>oo</sup>AHN-DAY-ro PAHD-jo** ♦ (excerpt from the opera *Falstaff* [**FAHL-stahf**]; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**]; libretto by Arrigo Boito [**ar-REE-go bo-EE-toh**] after William Shakespeare [**WILL-1<sup>ih</sup>umm SHAYK-spih<sup>uhr</sup>**])

Quando avran fine omai padre germani addio ♦ **Quando avran fine omai padre, germani, addio!** ♦ **k<sup>oo</sup>AHN-doh ah-VRAHN FEE-nay o-MAH<sup>EE</sup> PAH-dray, jayr-MAHN-nee, ahd-DEE-o!** ♦ (aria from the opera *Idomeneo, rè di Creta* [**ee-doh-may-NAY-o, ray dee KRAY-tah**] — *Idomeneo, King of Crete*; music by Wolfgang Amadeus Mozart [**VAWLF-gahng ah-mah-DAY-ôôss MO-tsart**]; libretto by Giovanni Battista Varesco [**jo-VAHN-nee baht-TEESS-tah vah-RAY-sko**] after Antoine Danchet [**ahó-twahn dahó-sheh**])

Quando corpus ♦ **k<sup>oo</sup>AHN-doh KOHR-pôôss** ♦ (section of the Latin hymn *Stabat Mater* [**STAH-baht MAH-tehr**] set to music by Francis Poulenc [**frahó-seess pôô-lahók**])

Quando corpus morietu ♦ **k<sup>oo</sup>AHN-doh KOHR-pôôss mo-r<sup>ih</sup>AY-too** ♦ (section of the Latin hymn *Stabat Mater* [**STAH-baht MAH-tehr**] set to music by Franz Joseph Haydn [**FRAHNTSS YOH<sup>OH</sup>-zeff HĪ-d'n**])

Quando corpus morietur ♦ **k<sup>oo</sup>AHN-doh KOHR-pôôss mo-r<sup>ih</sup>AY-toor** ♦ (section of the Latin hymn *Stabat Mater* [**STAH-baht MAH-tehr**] set to music by Gioachino Rossini [**j<sup>oh</sup>ah-KEE-no rohss-SEE-nee**])

Quando i oselli canta ♦ **k<sup>oo</sup>AHN-doh ee o-ZAY-lee KAHN-tah** ♦ (anonymous madrigal [**MADD-rih-gull**])

Quando la stella ♦ **k<sup>oo</sup>AHN-doh lah STAYL-lah** ♦ (madrigal [**MADD-rih-gull**] by Johannes de Florentia [**yo-HAHN-nuss day flo-RAYN-t<sup>ee</sup>ah**])

Quando le sere al placido ♦ **k<sup>oo</sup>AHN-doh lay SAY-ray ahl plah-CHEE-doh** ♦ (excerpt from the opera *Luisa* [**loo-EE-zah**] *Miller*; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**] and libretto by Salvatore Cammarano [**sahl-vah-TOH-ray kahm-mah-RAH-no**] after Friedrich von Schiller [**FREET-rihh fawn SHILL-lur**])

Quando mi sei vicina ♦ **k<sup>oo</sup>AHN-doh mee SAY<sup>EE</sup> vee-CHEE-nah** ♦ (excerpt from the opera *Il barbiere di Siviglia* [**eel bar-b<sup>ee</sup>AY-ray dee see-VEE-l<sup>ee</sup>ah**] — *The Barber of Seville* [**suh-VILL**]; music by Gioachino Rossini [**j<sup>oh</sup>ah-KEE-no rohss-SEE-nee**]; libretto by Cesare Sterbini [**chay-ZAH-ray stayr-BEE-nee**] after Pierre-Augustin Caron de Beaumarchais [**p<sup>ee</sup>ehr-o-güss-tehó kah-rawó duh bo-mar-sheh**] and Giuseppe Petrosellini [**joo-ZAYP-pay pay-tro-zayl-LEE-nee**])

Quando nascesti tu ♦ **k<sup>oo</sup>AHN-doh nah-SHAY-stee TOO** ♦ (aria from the opera *Lo schiavo* [**lo sk<sup>ee</sup>AH-vo**] — *The Slave*; music by Antônio Carlos Gomes [**ahó-TOH-n<sup>ih</sup>ôô KAH-lôôss GO-meess**] and libretto by R. Paravicini [(R.) **pah-rah-vee-CHEE-nee**] after De Taunay [**duh toh-nay**])

Quant au douanier ♦ **kahó oh dwah-n<sup>ee</sup>ay** ♦ (choral excerpt from the opera *Carmen* [**KAR-m'n**]; music by Georges Bizet [**zhawrzh bee-zay**]; libretto by Henri Meilhac [**ahó-ree meh-yack**] and Ludovic Halévy [**lü-daw-veek ah-lay-vee**])

Quant j'ai ouy le tabourin ♦ Quant j'ai ouy le tabourin ♦ **kahó zeh<sup>oo</sup>ee luh tah-bôô-rehó** ♦ (When I Heard the Drum) ♦ (poem by Charles d'Orléans [**sharl dawr-lay-ahó**] set to music by Claude Debussy [**klohd deh-büss-see**] as one of his *Trois Chansons* [**tr'wah shahó-sawó**] — *Three Songs*)

Quant theseus ne quier veoir ♦ Quant Theseus/Ne quier veoir ♦ **kahó teh-sö/nuh k<sup>ee</sup>ay vwar** ♦ (composition by Guillaume de Machaut [**ghee-yohm duh mah-sho**])

Quante grato all'alma mia ♦ Quant'è grato all'alma mia ♦ **k<sup>oo</sup>ahn-TAY GRAH-toh ahl-LAHL-mah MEE-ah** ♦ (passage featuring Elisabetta [**ay-lee-zah-BAYT-tah**] and chorus in the opera *Elisabetta, Regina d'Inghilterra* [**ay-lee-zah-BAYT-tah, ray-JEE-nah deen-gheell-TAYR-rah**] — *Elizabeth, Queen of England*; music by Gioachino Rossini [**j<sup>oh</sup>ah-KEE-no rohss-SEE-nee**]; libretto by Giovanni Federico Schmidt [**jo-VAHN-nee fay-day-REE-ko SHMITT**] after Carlo Federici [**KAR-lo fay-day-REE-chee**] and S. Lee [**S. LEE**])

Quante volte ♦ O! Quante volte ♦ **O! k<sup>oo</sup>AHN-tay VOHL-tay** ♦ (Juliet's romance from Act I of the opera *I Capuleti e i Montecchi* [**ee kah-poo-LAY-tee ay ee mohn-TAYK-kee**] — *The Capulets* [**KA-p'yuh-luttss**] and *the Montagues* [**MAHN-tuh-gh'yooz**]; music by Vincenzo Bellini [**veen-CHAYN-tso bayl-LEE-nee**] and libretto by Felice Romani [**fay-LEE-chay ro-MAH-nee**] after William Shakespeare [**WILL-l<sup>ih</sup>umm SHAYK-spih<sup>uh</sup>r**])

Quante volte oh quante ♦ Oh, quante volte, oh quante! ♦ **O, k<sup>oo</sup>AHN-tay VOHL-tay, o k<sup>oo</sup>AHN-tay!** ♦ (passage featuring Giulietta [**joo-l<sup>ee</sup>AY-tah**] in the opera *I Capuleti e i Montecchi* [**ee kah-poo-LAY-tee ay ee mohn-TAYK-kee**] — *The Capulets* [**KA-p'yuh-luttss**] and *the Montagues* [**MAHN-tuh-gh'yooz**]; music by Vincenzo Bellini [**veen-CHAYN-tso bayl-LEE-nee**] and libretto by Felice Romani [**fay-LEE-chay ro-MAH-nee**] after William Shakespeare [**WILL-l<sup>ih</sup>umm SHAYK-spih<sup>uh</sup>r**])

Quanti occhi fisi ♦ O quanti occhi fisi ♦ **o k<sup>oo</sup>AHN-tee OHK-kee FEE-zee** ♦ (excerpt from the opera *Madama* [**mah-DAH-mah**] *Butterfly* — *Madam* [**MA-dumm**] *Butterfly*; music by Giacomo Puccini [**JAH-ko-mo poo-CHEE-nee**]; libretto by Luigi Illica [**l<sup>oo</sup>EE-jee eel-LEE-kah**] and Giuseppe Giacosa [**joo-ZAYP-pay jah-KO-zah**] after David Belasco [**DAY-vudd buh-LASS-ko**] and John Luther Long [**JAHN LOO-thur LAWNG**])

Quanto e bella ♦ Quanto è bella ♦ **k<sup>oo</sup>AHN-toh ay BAYL-lah** ♦ (aria from the opera *L'elisir d'amore* [**lay-lee-ZEER dah-MO-ray**] — *The Elixir of Love*; music by Gaetano Donizetti [**gah<sup>ay</sup>-TAH-no doh-nee-TSAYT-tee**]; libretto by Felice Romani [**fay-LEE-chay ro-MAH-nee**] after Eugène Scribe [**ö-zhenn skreeb**])

Quanto quanto il prezzo ♦ Quanto? — Quanto? — Il prezzo! ♦ **k<sup>oo</sup>AHN-toh? — k<sup>oo</sup>AHN-toh? — eel PRAYT-tso!** ♦ (excerpt from the opera *Tosca* [**TOH-skah**]; music by Giacomo

Puccini [JAH-ko-mo poo-CHEE-nee]; libretto by Luigi Illica [I<sup>oo</sup>EE-jee eel-LEE-kah] and Giuseppe Giacosa [joo-ZAYP-pay jah-KO-zah] after Henri Murger [ahó-ree mür-zhay])

Quantz ♦ Johann Joachim Quantz ♦ YO-hahn YOH<sup>OH</sup>-ah-kimm KVAHNTSS

Quarenghi ♦ Guglielmo Quarenghi ♦ goo-I<sup>ec</sup>AYL-mo k<sup>oo</sup>ah-RAYN-ghee

Quarrington ♦ Paul Quarrington ♦ PAWL KWA<sup>R</sup>-rihng-t'n

Quartett ♦ kvar-TETT ♦ (Quartet) ♦ (compositions from *Spanische Liebes-Lieder* [SHPAH<sup>AH</sup>-nih-shuh LEE-buss-LEE-dur] — *Spanish Love Songs* — by Robert Schumann [ROH<sup>OH</sup>-bert SHOO-mahn])

Quartett für zwei Violinen Viola und Violoncello g-dur ♦ Quartett für 2 Violinen, Viola und Violoncello G-dur ♦ kvar-TETT für 2 fee-o-LEE-nunn, fee-O-lah oont fee-o-lawn-TSELL-lo GAY-DOOR ♦ (Quartet for 2 Violins, Viola and Violoncello in G Major ♦ (compositions by Wolfgang Amadeus Mozart [VAWLF-gahng ah-mah-DAY-ôôss MO-tsart])

Quartett für zwei Violinen Viola und Violoncello d-dur ♦ Quartett für 2 Violinen, Viola und Violoncello D-dur ♦ kvar-TETT für 2 fee-o-LEE-nunn, fee-O-lah ôönt fee-o-lawn-TSELL-lo DAY-DOOR ♦ (Quartet for 2 Violins, Viola and Violoncello in D Major ♦ (compositions by Wolfgang Amadeus Mozart [VAWLF-gahng ah-mah-DAY-ôôss MO-tsart])

Quartetto per archi in la minore d eight hundred and four ♦ Quartetto per archi in la minore, D 804 ♦ k<sup>oo</sup>ar-TAYT-toh payr AR-kee een lah mee-NO-ray, DEE 804 ♦ (*String Quartet in a Minor*, D 804, “Rosamunde” [ro-zah-MÔÔN-duh] ♦ (composition by Franz Schubert [FRAHNTSS SHOO-bert])

Quartetto per archi in mi bemolle maggiore d eighty seven ♦ Quartetto per archi in mi bemolle maggiore, D 87 ♦ k<sup>oo</sup>ar-TAYT-toh payr AR-kee een mee bay-MOHL-lay mahd-JO-ray, DEE 87 ♦ (*String Quartet in E Flat Major*, D87, by Franz Schubert [FRAHNTSS SHOO-bert])

Quartettsatz c moll d seven hundred and three ♦ Quartettsatz c-moll D 703 ♦ kvar-TETT-sahtss TSAY-mawl D 703 ♦ (Quartet Movement in c Minor D 703) ♦ (composition by Franz Schubert [FRAHNTSS SHOO-bert])

Quarto libro de motetti a two, three, four e seven voci ♦ Quarto libro de motetti a 2, 3, 4 e 7 voci ♦ k<sup>oo</sup>AR-toh LEE-bro day mo-TAYT-tee ah 2, 3, 4 ay 7 VO-chee ♦ (The Fourth Book of Motets [mo-TETTS] for 2, 3, 4 and 7 voices) ♦ (motets by Claudio Monteverdi [KLAH<sup>oo</sup>-d<sup>ec</sup>o mohn-tay-VAYR-dee])

Quartus doctor ♦ k<sup>oo</sup>AR-tôôss DOHK-tawr ♦ (fourth doctor) ♦ (character in *Le malade imaginaire* [luh mah-lahd ee-mah-zhee-nehr] — *The Hypochondriac* — a play by Jean-Baptiste Molière [zhahó-bah-teest maw-I<sup>ec</sup>ehr], with music by Marc-Antoine Charpentier

[**mark-ah6-twahn shar-pah6-t<sup>ee</sup>ay**])

Quasi adagio ◆ **k<sup>oo</sup>AH-zee ah-DAH-jo**

Quasi cadenza ◆ **k<sup>oo</sup>AH-zee kah-DAYN-tсах**

Quasi tempo di marcia ◆ **k<sup>oo</sup>AH-zee TAYM-po dee MAR-chah**

Quasi variazione ◆ **k<sup>oo</sup>AH-zee vah-r<sup>ee</sup>ah-ts<sup>ee</sup>O-nay** ◆ (excerpt from the *Trio élégiaque* [**tree-o ay-lay-zhack**] by Serge Rachmaninoff [**sehr-GAY rahk-MAH-n<sup>y</sup>ih-nuff**])

Quatre archers ◆ **kah-tr' ar-shay** ◆ (four archers) ◆ (characters in *Le malade imaginaire* [**luh mah-lahd ee-mah-zhee-nehr**] — *The Hypochondriac* — a play by Jean-Baptiste Molière [**zhah6-bah-teest maw-l<sup>ee</sup>ehr**], with music by Marc-Antoine Charpentier [**mark-ah6-twahn shar-pah6-t<sup>ee</sup>ay**])

Quatre coins ◆ Les quatre coins ◆ **leh kah-tr' kweh6** ◆ (excerpt from the suite *Jeux d'enfants* [**zh6 dah6-fah6**] — *Children's Games* — by Georges Bizet [**zhawrz h bee-zay**])

Quatre femmes mores ◆ Quatre femmes Mores ◆ **kah-tr' fahm mawr** ◆ (four Moorish ladies) ◆ (characters in *Le malade imaginaire* [**luh mah-lahd ee-mah-zhee-nehr**] — *The Hypochondriac* — a play by Jean-Baptiste Molière [**zhah6-bah-teest maw-l<sup>ee</sup>ehr**], with music by Marc-Antoine Charpentier [**mark-ah6-twahn shar-pah6-t<sup>ee</sup>ay**])

Quatre motets pour le temps de Noel ◆ Quatre motets pour le temps de Noël ◆ **kah-tr' maw-teh p66r luh tah6 duh naw-ell** ◆ (Four motets [**mo-TETTS**] for Christmas time) ◆ (motets by Francis Poulenc [**frah6-seess p66-lah6k**])

Quatre motets pour un temps de penitence ◆ Quatre motets pour un temps de pénitence ◆ **kah-tr' maw-teh p66r üb tah6 duh pay-nee-tah6ss** ◆ (Four Motets [**mo-TETTS**] for a Time of Penitence) ◆ (motets by Francis Poulenc [**frah6-seess p66-lah6k**])

Quatre petites prieres de saint francois dassisse ◆ Quatre petites prières de Saint François d'Assisse ◆ **kah-tr' p'teet pree-ehr duh seh6 frah6-swah dahss-SEESS** ◆ (Four Little Prayers of St. Francis of Assisi [**ahss-SEESS-see**]) ◆ (prayers set to music by Francis Poulenc [**frah6-seess p66-lah6k**])

Quatremere de quincy ◆ Antoine-Chrysostome Quatremère de Quincy ◆ **ah6-twahn-kree-sawss-tawm k<sup>oo</sup>ah-truh-mehr duh keh6-see**

Quatrieme concert ◆ Quatrième concert ◆ **kah-tr<sup>ee</sup>emm kaw6-sehr** ◆ (Fourth Concert) ◆ (compositions by François Couperin [**frah6-swah k66-p'reh6**])

Quattro ◆ Il Quattro ◆ **eel k<sup>oo</sup>AHT-tro** ◆ (a string quartet)

Quattro pezzi sacri ♦ **k<sup>oo</sup>AH-tro PAYT-tsee SAH-kree** ♦ (Four Sacred Pieces) ♦  
(compositions by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**])

Quattro stagioni ♦ Le quattro stagioni ♦ **lay k<sup>oo</sup>AHT-tro stah-JO-nee** ♦ (The Four Seasons)  
♦ (four violin concertos by Antonio Vivaldi [**ahn-TAW-n<sup>ee</sup>-o vee-VAHL-dee**])

Quatuor ♦ **k<sup>oo</sup>ah-t<sup>ü</sup>awr** ♦ (quartet)

Quatuor a cordes en la mineur d eight hundred and four ♦ Quatuor à cordes en la mineur, D 804  
♦ **k<sup>oo</sup>ah-t<sup>ü</sup>awr ah kawrd ahó la mee-nör**, D 804 ♦ (*String Quartet in a Minor, D 804*,  
“*Rosamunde*”) ♦ (composition by Franz Schubert [**FRAHNTSS SHOO-ber**])

Quatuor a cordes ♦ **k<sup>oo</sup>ah-t<sup>ü</sup>awr ah kawrd** ♦ (String Quartet) ♦ (composition by Camille  
Saint-Saëns [{**kah-meel sehó-sahóss**} **kah-mee<sup>v</sup> sehó-sahóss**])

Quatuor via nova ♦ Quatuor Via Nova ♦ **k<sup>oo</sup>ah-t<sup>ü</sup>awr v<sup>ee</sup>ah naw-vah** ♦ (a string quartet)

Quatuor viotti ♦ Quatuor Viotti ♦ **k<sup>oo</sup>ah-t<sup>ü</sup>awr vee-awt-tee** ♦ (Viotti Quartet)

Que les destins prosperes ♦ Que les destins prospères ♦ **kuh leh dess-tehó prawss-pehr** ♦  
(aria from the opera *Le Comte Ory* [**luh kawót aw-ree**] — *Count Ory*; music by Gioachino  
Rossini [**j<sup>oh</sup>ah-KEE-no rohss-SEE-nee**], libretto by Eugène Scribe [**ö-zhenn skreeb**] and  
Charles-Gaspard Delestre-Poirson [**sharl-gahss-par d<sup>l</sup>ess-tr<sup>l</sup>-pwar-sawó**])

Que mes soeurs sont heureuses ♦ Que mes sœurs sont heureuses ♦ **kuh muh sör sawó-nö-röz**  
(excerpt from the opera *Cendrillon* [**sahó-dree-yawó**] — *Cinderella*; music by Jules Massenet  
[**zhül {mahss-s<sup>l</sup>ay} mahss-s<sup>l</sup>neh**]; libretto by Henri Cain [**ahó-ree kehó**] after Charles Perrault  
[**sharl pehr-ro**])

Quebec may ♦ Quebec May ♦ **keh-beck (May)**

Queda mas que el silencio ♦ No queda más que el silencio ♦ **no KAY-thah mahss kay ell see-**  
**LAYN-th<sup>ee</sup>o** ♦ (Nothing is Left but Silence) ♦ (excerpt from the *Concerto pour violoncelle et*  
*orchestre N° 2* [**kawó-sehr-toh pôôr v<sup>ee</sup>aw-lawó-sell ay awr-kess-tr<sup>l</sup> N° 2**] — *Concerto for*  
*Violoncello and Orchestra No. 2* — by Cristóbal Halffter [**kreess-TOH-vahl ahlf-TEHR**])

Queen of sheba ♦ Queen of Sheba ♦ **(Queen of) SHEE-buh** ♦ (character in the oratorio  
*Solomon* [**SAH-luh-munn**]; music by George Frideric Handel [**JAW-urj FRIH-duh-rick**  
**HANN-d<sup>l</sup>I**]; anonymous libretto after II Chronicles, I Kings v, and Josephus [**jo-SEE-fuss**])

Queens dolour ♦ The Queen’s Dolour ♦ **(The Queen’s) DOH-lur** ♦ (The Queen’s Grief) ♦  
(composition by Henry Purcell [**PUR-s<sup>l</sup>I**])

Quef ♦ Charles Quef ♦ **sharl keff**



Queffelec ♦ Anne Queffélec ♦ **ahn keff-fay-leck** ♦ (known also as Anne Tita Queffélec [**ahn tee-tah keff-fay-leck**])

Quegli occhi ♦ Ah, quegli occhi! ♦ **AH, k<sup>oo</sup>AY-l'yee OHK-kee!** ♦ (excerpt from the opera *Tosca* [**TOH-skah**]; music by Giacomo Puccini [**JAH-ko-mo poo-CHEE-nee**]; libretto by Luigi Illica [**I<sup>oo</sup>EE-jee eel-LEE-kah**] and Giuseppe Giacosa [**joo-ZAYP-pay jah-KO-zah**] after Henri Murger [**ahó-ree mür-zhay**])

Quel est ton nom ♦ Quel est ton nom? ♦ **kell esst tawó nawó?** ♦ (duet from Act I of the opera *Les vêpres siciliennes* [**leh veh-pr' see-see-l<sup>ee</sup>enn**] — *The Sicilian Vespers*; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**]; libretto by Eugène Scribe [**ö-zhenn skreeb**] and Charles Duveyrier [**sharl dü-vay-r<sup>ee</sup>ay**])

Quel fronte signorile in paradiso ♦ **k<sup>oo</sup>ayl FROHN-tay see-n'yo-REE-lay een pah-rah-DEE-zo** ♦ (composition by Guillaume Dufay [**ghee-yohm dü-fī**])

Quel fronte signorille in paradiso ♦ **k<sup>oo</sup>ayl FROHN-tay see-n'yo-REEL-lay een pah-rah-DEE-zo** ♦ (composition by Guillaume Dufay [**ghee-yohm dü-fī**]) ♦ (“signorille” probably should be “signorile”)

Quel galant mest comparable ♦ Quel galant m'est comparable? ♦ **kell gah-lahó messt kawó pah-rah-bl'?** ♦ (excerpt from *Cinq mélodies populaires grecques* [**sehók may-law-dee paw-pü-lehr greck**] — *Five Popular Greek Melodies* — by Maurice Ravel [**mo-reess rah-vell**])

Quel guardo il cavaliere ♦ **k<sup>oo</sup>ayl g<sup>oo</sup>AR-doh eel kah-vah-l<sup>ee</sup>AY-ray** ♦ (aria from the opera *Don Pasquale* [**dohn pah-sk<sup>oo</sup>AH-lay**]; music by Gaetano Donizetti [**gah<sup>ay</sup>-TAH-no doh-nee-TSAYT-tee**]; libretto by Giovanni Ruffini [**jo-VAHN-nee roof-FEE-nee**] and Donizetti after Angelo Anelli [**ahn-JAY-lo ah-NAYL-lee**])

Quel guardo so anchio la virtù magica ♦ Quel guardo ... So anch'io la virtù magica ♦ **k<sup>oo</sup>AYL g<sup>oo</sup>AR-doh ... so AHN-ko lah veer-TOO MAH-jee-kah** ♦ (cavatina [**ka-vuh-TEE-nuh**] featuring Norina [**no-REE-nah**] in the opera *Don Pasquale* [**dohn pah-sk<sup>oo</sup>AH-lay**]; music by Gaetano Donizetti [**gah<sup>ay</sup>-TAH-no doh-nee-TSAYT-tee**]; libretto by Giovanni Ruffini [**jo-VAHN-nee roof-FEE-nee**] and Donizetti after Angelo Anelli [**ahn-JAY-lo ah-NAYL-lee**])

Quel guerrier celeste aida ♦ Se quel guerrier; Celeste Aida ♦ **say k<sup>oo</sup>ayl gwayr-r<sup>ee</sup>AYR; chay-LAY-stay ah-EE-dah** ♦ (excerpt from the opera *Aida* [**ah-EE-dah**]; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**]; libretto by Antonio Ghislanzoni [**ahn-TAW-n<sup>ee</sup>o ghee-zlahn-TSO-nee**] after Auguste Mariette [**o-güst mah-r<sup>ee</sup>ETT**] and Camille Du Locle [**{kah-meel dü law-kl'}**] **kah-mee<sup>v</sup> dü law-kl'}**)

Quel ribelle e quellingrato ♦ Quel ribelle e quell'ingrato ♦ **k<sup>oo</sup>ayl ree-BAYL-lay ay k<sup>oo</sup>ayl-leen-GRAH-toh** ♦ (aria featuring Mitridate [**mee-tree-DAH-tay**] in the opera *Mitridate, rè di Ponto* [**mee-tree-DAH-tay, RAY dee POHN-toh**] — *Mithridates, King of Pontus* [**mith-rih-DAH-tuss, (King of) PAWN-tuss**]); music by Wolfgang Amadeus Mozart [**VAWLF-gahng ah-mah-**

**DAY-ôôss MO-tsart**]; libretto by Vittorio Amedeo Cigna-Santi [**veet-TOH-r<sup>ee</sup>o ah-may-DAY-o CHEE-n'yah-SAHN-tee**] after Giuseppe Parini [**joo-ZAYP-pay pah-REE-nee**] and Jean Racine [**zhahó rah-seen**])

Quel semblant appresi ♦ Da quel semblant appresi ♦ **dah k<sup>oo</sup>ayl saym-b<sup>ee</sup>AHN-tay ahp-PRAY-zee** ♦ (From That Face I Learned) ♦ (poem by Pietro Metastasio [**p<sup>ee</sup>AY-tro may-tah-STAH-z<sup>ee</sup>o**] set to music by Franz Schubert [**FRAHNTSS SHOO-bert**])

Quel sguardo sdegnosetto ♦ **k<sup>oo</sup>ayl zg<sup>oo</sup>AR-doh zday-n'yo-ZAYT-toh** ♦ (composition by Claudio Monteverdi [**KLAH<sup>oo</sup>-d<sup>ee</sup>o mohn-tay-VAYR-dee**])

Quel trouble inconnu me penetre salut demeure chaste et pure ♦ Quel trouble inconnu me pénètre ... Salut! Demeure chaste et pure ♦ **kell trôô-bl' ehó-kawn-nü muh pay-neh-tr' ... sah-lü! duh-mör shahst ay pür** ♦ Cavatina [**ka-vuh-TEE-nuh**] from Act III of the opera *Faust* [**FAH<sup>oo</sup>ST**] (French version); music by Charles Gounod [**gôô-no**]; libretto by Jules Barbier [**zhül bar-b<sup>ee</sup>ay**] and Michel Carré [**mee-shell kar-ray**] after Johann Wolfgang von Goethe [**YO-hahn VAWLF-gahng fawn GÖ-tuh**])

Queler ♦ Eve Queler ♦ **EEV k<sup>oo</sup>EH-lur**

Quella fiamma che maccende ♦ Quella fiamma che m'accende ♦ **k<sup>oo</sup>AYL-lah f<sup>ee</sup>AHM-mah kay mah-CHAYN-day** ♦ (However far or near I am) ♦ (song by Alessandro Marchello [**ah-layss-SAHN-dro mar-KAYL-lo**])

Quella pira ♦ Di quella pira ♦ **dee k<sup>oo</sup>AYL-lah PEE-rah** ♦ (THE HORRID FLAMES of that pyre) ♦ (aria from the opera *Il trovatore* [**eel tro-vah-TOH-ray**] — *The Troubadour*; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**]; libretto by Salvatore Cammarano [**sahl-vah-DOH-ray kahm-mah-RAH-no**] and Leone Emanuele Bardare [**lay-O-nay ay-mah-n<sup>oo</sup>AY-lay bar-DAH-ray**] after Antonio García Gutiérrez [**ahn-TOH-n<sup>ee</sup>o gar-THEE-ah goo-t<sup>ee</sup>AYR-rehth**])

Quell'alme pupille ♦ Quell'alme pupille ♦ **k<sup>oo</sup>ayl-LAHL-may poo-PEEL-lay** ♦ (The memory of those divine eyes) ♦ (aria from the opera *La pietra del paragone* [**lah p<sup>ee</sup>AY-trah dayl pah-rah-GO-nay**] — *The Touchstone*; music by Gioachino Rossini [**j<sup>oh</sup>ah-KEE-no rohss-SEE-nee**] and libretto by Luigi Romanelli [**l<sup>oo</sup>EE-jee ro-mah-NAYL-lee**])

Quelques aspects de nous n'irons plus au bois parcel quil fait un temps insupportable ♦ Quelques aspects de “Nous n'irons plus au bois” parcel qu'il fait un temps insupportable ♦ **kellk ahss-peckt duh “noo nee-rawó plü o bwah” par-sell keel feh üó tahó een-süp-pawr-tah-bl'** ♦ (Some Aspects of the “We'll Go No More Into the Woods” Fragment That Make It an Unbearable Time) ♦ (excerpt from *Images* [**ee-mahzh**] 1894 by Claude Debussy [**klohd deh-büss-see**])

Quels regards quelle effronterie ♦ Quels regards! Quelle effronterie! ♦ **kell ruh-gar! kell eff-frawó-t'ree!** ♦ (duet from the opera *Carmen* [**KAR-m'n**]; music by Georges Bizet [**zhawrz h bee-zay**]; libretto by Henri Meilhac [**ahó-ree meh-yack**] and Ludovic Halévy [**lü-daw-veek ah-**

lay-vee])

Quem vidistis pastores dicite ◆ **k<sup>oo</sup>emm VIH-diss-tiss pah-STAW-ress DEE-chih-teh** ◆  
(motet [**mo-TETT**] by Francis Poulenc [**frahó-seess pôô-lahók**])

Quen a virgen ben servira ◆ Quen a Virgen ben servirá ◆ **kayn ah VEER-hayn bayn sehr-vee-RAH** ◆ (sacred music from 13th-century Spain)

Querol ◆ Miguel Querol ◆ **mee-GHELL kay-RAWL** ◆ (known also as Miguel Querol Gavaldá [**gah-vahl-DAH**])

Querol gavalda ◆ Miguel Querol Gavaldá ◆ **mee-GHELL kay-RAWL gah-vahl-DAH** ◆  
(known also as Miguel Querol)

Questa bestia di soldato ◆ **k<sup>oo</sup>AY-stah BAY-st<sup>ee</sup>ah dee sohl-DAH-toh** ◆ (excerpt from the opera *Il barbiere di Siviglia* [**eel bar-b<sup>ee</sup>AY-ray dee see-VEE-l<sup>ee</sup>ah**] — *The Barber of Seville* [**suh-VILL**]; music by Gioachino Rossini [**j<sup>oh</sup>ah-KEE-no rohss-SEE-nee**]; libretto by Cesare Sterbini [**chay-ZAH-ray stayr-BEE-nee**] after Pierre-Augustin Caron de Beaumarchais [**p<sup>ee</sup>ehr-o-güss-tehó kah-rawó duh bo-mar-sheh**] and Giuseppe Petrosellini [**joo-ZAYP-pay pay-tro-zayl-LEE-nee**])

Questa o quella ◆ **k<sup>oo</sup>AY-stah o k<sup>oo</sup>AYL-lah** ◆ (aria from the opera *Rigoletto* [**ree-go-LAYT-toh**]; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**]; libretto by Francesco Maria Piave [**frahn-CHAY-sko mah-REE-ah p<sup>ee</sup>AH-vay**] after Victor Hugo [{**VICK-tur h'YOO-go**} **veek-tawr ü-go**])

Questa o quella partite crudele ◆ Questa o quella ... Partite? Crudele! ◆ **k<sup>oo</sup>AY-stah o k<sup>oo</sup>AYL-lah ... par-TEE-tay? kroo-DAY-lay!** ◆ (excerpt from the opera *Rigoletto* [**ree-go-LAYT-toh**]; music by Giuseppe Verdi [**joo-ZAYP-pay VAYR-dee**]; libretto by Francesco Maria Piave [**frahn-CHAY-sko mah-REE-ah p<sup>ee</sup>AH-vay**] after Victor Hugo [{**VICK-tur h'YOO-go**} **veek-tawr ü-go**])

Questa reggia ◆ In questa reggia ◆ **een k<sup>oo</sup>AY-stah RAYD-jah** ◆ (excerpt from the opera *Turandot* [**TOO-rahn-doht**]; music by Giacomo Puccini [**JAH-ko-mo poo-CHEE-nee**]; libretto by Giuseppe Adami [**joo-ZAYP-pay ah-DAH-mee**] and Renato Simoni [**ray-NAH-toh see-MO-nee**] after Carlo Gozzi [**KAR-lo GOHT-tsee**])

Questa tomba oscura ◆ In questa tomba oscura ◆ **een k<sup>oo</sup>AY-stah TOHM-bah o-SKOO-rah** ◆ (In This Dark Tomb) ◆ (poem by Giuseppe Carpani [**joo-ZAYP-pay kar-PAH-nee**] set to music by Ludwig van Beethoven [**LOOT-vihh funn BAY<sup>AY</sup>-toh-funn**])

Questi vaghi concetti ◆ **k<sup>oo</sup>AY-stee VAH-ghee kohn-CHAYN-tee** ◆ (These Charming Songs) ◆ (madrigal [**MADD-rih-gull**] by Claudio Monteverdi [**KLAH<sup>oo</sup>-d<sup>ee</sup>o mohn-tay-VAYR-dee**])

Qui de fortune ◆ Qui de Fortune ◆ **kee duh fawr-tün** ◆ (anonymous ballad [**BA<sup>L</sup>-ludd**] from

medieval Cyprus)

Qui la voce sua soave ♦ **k<sup>oo</sup>ee la VO-chay SOO-ah so-AH-vay** ♦ (aria by Elvira [ayl-VEE-rah] from the opera *I puritani* [ee poo-ree-TAH-nee] — *The Puritans*; music by Vincenzo Bellini [veen-CHAYN-tso bayl-LEE-nee] and libretto by Carlo Pepoli [KAR-lo pay-PO-lee])

Qui le sien vüelt bien maintenir ♦ **kee luh s<sup>ee</sup>ahó vüell b<sup>ee</sup>ahó mehó-t'neer** ♦ (Whoever wants to hold his own) ♦ (ballade [bahl-lahd] thought to be by Bartholomeus Brollo [bar-toh-lo-MAY-ooss BROHL-lo])

Qui m'aurait dit des cris joyeux ♦ Qui m'aurait dit ... Des cris joyeux ♦ **kee mo-reh dee ... day kree zh'wah-yö** ♦ (aria from the opera *Werther* [vehr-tur]; music by Jules Massenet [zhül {mahss-s'nay} mahss-s'neh]; libretto by Édouard Blau [ay-d<sup>66</sup>ar blo], Paul Milliet [pohl mee-y<sup>ee</sup>eh], and Georges Hartmann [zhawrzH HART-mahn] after Johann Wolfgang von Goethe [YO-hahn VAWLF-gahng fawn GÖ-tuh])

Qui na le cuer ♦ Qui n'a le cuer ♦ **kee nah luh kör** ♦ (The Man Whose Heart) ♦ (anonymous rondo [RAHN-doh] from medieval Cyprus)

Qui ne veroit que vos deulx yeulx ♦ **kee nuh veh-r'wah kuh vo dö yö** ♦ (rondo [RAHN-doh] by Richard Loqueville [ree-shar lawk-veel])

Qui passurus ♦ **k<sup>66</sup>EE PAHSS-sôô-rôôss** ♦ (anonymous composition from the *Cancionero de Segovia* [kahn-th<sup>ee</sup>o-NAY-ro day say-GO-v<sup>ee</sup>ah] — *Songbook of Segovia* — containing liturgical music from Spain at the time of Christopher Columbus)

Qui qui dove piu sapre libero il cielo o fatidica foresta ♦ Qui! Qui! Dove più s'apre libero il cielo; O fatidica foresta ♦ **k<sup>oo</sup>EE! k<sup>oo</sup>EE! DOH-vay p<sup>ee</sup>OO SAH-pray lee-BAY-ro eel CHAY-lo; O fah-TEE-dee-kah fo-RAY-stah** ♦ (excerpt from the opera *Giovanna d'Arco* [jo-VAHN-nah DAR-ko]; music by Giuseppe Verdi [joo-ZAYP-pay VAYR-dee]; libretto by Temistocle Solera [tay-MEE-sto-klay so-LAY-rah] after Friedrich von Schiller [FREET-rihh fawn SHILL-lur])

Qui radames verra o patria mia ♦ Qui Radamès verrà ... O patria mia ♦ **k<sup>oo</sup>ee rah-dah-MAYSS vayr-RAH ... O PAH-tree-ah MEE-ah** ♦ (excerpt from the opera *Aida* [ah-EE-dah]; music by Giuseppe Verdi [joo-ZAYP-pay VAYR-dee]; libretto by Antonio Ghislanzoni [ahn-TAW-n<sup>ee</sup>o ghee-zlahn-TSO-nee] after Auguste Mariette [o-güst mah-r<sup>ee</sup>ett] and Camille Du Locle [{kah-meel dü law-kl'} kah-mee<sup>v</sup> dü law-kl'})

Qui sedes ad dexteram patris ♦ Qui sedes ad dexteram Patris ♦ **k<sup>66</sup>ee SAY-dayss ud DAYKSS-teh-rumm PAH-triss** ♦ (sacred music by Francis Poulenc [frahó-seess pôô-lahók ])

Qui tollis ♦ **k<sup>66</sup>ee TOHL-liss** ♦ (section of the Latin mass set to music by various composers)

Qui tuum est regnum ♦ **k<sup>66</sup>ee TÔÔ-ôôm ayst RAY-n'yôôm** ♦ (excerpt from *African Sanctus* [SAHNK-tôôss] by David Fanshaw [DAY-vudd FANN-shaw])

Qui vult venire post me ♦ **k<sup>00</sup>EE voolt veh-NEE-reh pohst MAY** ♦ (motet by Jan Pieterszoon Sweelinck [**YAHN PEE-turss-zoh<sup>0h</sup>n SWAY<sup>AY</sup>-lihngk**])

Quia fecit mihi magna ♦ **k<sup>00</sup>IH-uh FAY-chitt MIH-hee MAH-n'yuh** ♦ (section of the Latin *Magnificat* [**mah-n'YIH-fih-kaht**] set to music by various composers)

Quia respexit ♦ **k<sup>00</sup>IH-uh ray-SPAYK-sitt** ♦ (section of the Latin *Magnificat* [**mah-n'YIH-fih-kaht**] set to music by various composers)

Quia respexit humilitatem ♦ **k<sup>00</sup>IH-uh ray-SPAYK-sitt h00-mih-lih-TAH-temm** ♦ (section of the Latin *Magnificat* [**mah-n'YIH-fih-kaht**] set to music by Johann Sebastian Bach [**YO-hahn {suh-BASS-t<sup>ih</sup>unn BAHK} zay-BAH-st<sup>ih</sup>ahn BAHK**])

Quid sum miser ♦ **k<sup>00</sup>IDD soom MIH-sehr** ♦ (section of the Latin requiem [**{REH-k<sup>00</sup>ee-umm} REH-k<sup>00</sup>ih-emm**] set to music by various composers)

Quil mirait bien ♦ Qu'il m'irait bien ♦ **keel mee-reh b<sup>ee</sup>ah0** ♦ (song by Charles Ives [**CHAH-rullz I<sup>V</sup>Z**])

Quilico ♦ Gino Quilico ♦ **JEE-no k<sup>00</sup>EE-lee-ko**

Quilico ♦ Louis Quilico ♦ **I<sup>00</sup>ee kee-lee-ko**

Quilter ♦ Roger Quilter ♦ **RAH-jur k<sup>00</sup>ILL-tur**

Quinalt ♦ Jean-Baptiste-Maurice Quinault ♦ **zhah0-bah-teest-mo-reess kee-no**

Quinault ♦ Philippe Quinault ♦ **fee-leep kee-no**

Quincy ♦ Antoine-Chrysostome Quatremère de Quincy ♦ **ah0-twahn-kree-sawss-tawm k<sup>00</sup>ah-truh-mehr duh keh0-see**

Quinet ♦ Fernand Quinet ♦ **fehr-nah0 kee-neh**

Quinet ♦ Marcel Quinet ♦ **mar-sell kee-neh**

Quink vocal ensemble ♦ Quink Vocal Ensemble ♦ **k<sup>00</sup>IHNGK (Vocal) ahn-SAHM-buhl**

Quink vocal quintet ♦ Quink Vocal Quintet ♦ **k<sup>00</sup>IHNGK (Vocal Quintet)**

Quintanar ♦ Héctor Quintanar ♦ **AYK-tawr keen-tah-NAR**

Quinte estampie real ♦ La quinte estampie réal ♦ **lah keh0t ess-tah0-pee ray-ahl** ♦ (song by an anonymous 13th-century French composer)

Quintette a cordes ♦ **keh6-tett ah kawrd** ♦ (String quintet)

Quinticlave ♦ **k<sup>oo</sup>INN-tih-klayv** ♦ (an alto or bass keyed bugle)

Quintilianus ♦ Aristides Quintilianus ♦ **ah-riss-TEE-theess k<sup>oo</sup>inn-tih-l<sup>ih</sup>AH-nôôss**

Quiristers ♦ **k<sup>oo</sup>IH-rih-sturz** ♦ (“quirister” is an early form of “chorister”)

Quiroga ♦ Manuel Quiroga ♦ **mah-n<sup>oo</sup>ELL kee-RO-gah**

Quis est homo ♦ **k<sup>oo</sup>ISS ayst HAW-mo** ♦ (section of the Latin hymn *Stabat Mater* [**STAH-baht MAH-tehr**] set to music by various composers)

Quis est homo qui non fleret ♦ **k<sup>oo</sup>ISS ayst HAW-mo k<sup>oo</sup>ee nohn FLAY-rett** ♦ (section of the Latin hymn *Stabat Mater* [**STAH-baht MAH-tehr**] set to music by Gioachino Rossini [**j<sup>oh</sup>ah-KEE-no rohss-SEE-nee**])

Quis non posset ♦ **k<sup>oo</sup>ISS nohn POHSS-sayt** ♦ (section of the Latin hymn *Stabat Mater* [**STAH-baht MAH-tehr**] set to music by Franz Joseph Haydn [**FRAHNTSS YOH<sup>OH</sup>-zeff HĪ-d'n**])

Quis sicut dominus ♦ Quis sicut Dominus ♦ **k<sup>oo</sup>ISS SEE-kôôt DAW-mih-nôôss** ♦ (excerpt from *Laudate Pueri* [**lah<sup>oo</sup>-DAH-tay p<sup>oo</sup>EH-rih**] by Giovanni Battista Pergolesi [**jo-VAHN-nee bahp-TEE-stah payr-go-LAY-zee**])

Quital tas ♦ Quita'l Tas ♦ **kee-TAH-ahl TAHSS** ♦ (Bring Out the Tray) ♦ (Sephardic [**suh-FAR-dick**] song)

Quittard ♦ Henri Charles Étienne Quittard ♦ **ah6-ree sharl ay-t<sup>ee</sup>enn keet-tar**

Quivar ♦ Florence Quivar ♦ **FLAW-runntss k<sup>oo</sup>wee-VAR**

Quoi vous maimez de cet aveu si tendre ♦ Quoi! Vous m'aimez? ... De cet aveu si tendre ♦ **k<sup>oo</sup>ah! voo meh-may? ... duh seh ah-vô see tah6-dr'** ♦ (duet from Act I of the opera *La fille du régiment* [**lah fee'y' dü ray-zhee-mah6**] — *The Daughter of the Regiment*; music by Gaetano Donizetti [**gah<sup>ay</sup>-TAH-no doh-nee-TSAYT-tee**]; libretto by Jules-Henri Vernoy Saint-Georges [**zhül-ah6-ree vehr-n'wah seh6-zhawrzh**] and Jean-François-Alfred Bayard [**zhah6-frah6-swah-ahl-fredd bah-yar**])

Quoniam ♦ **k<sup>oo</sup>AW-n<sup>ih</sup>ahm** ♦ (section of the Latin mass set to music by various composers)

Quoniam tu solus sanctus ♦ **k<sup>oo</sup>AW-n<sup>ih</sup>umm too SO-lôôss SAHNK-tôôss** ♦ (For Thou only art holy) ♦ (aria by Johann Georg von Reutter [**YO-hahn GAY-awrk fawn ROYT-tur**])

Quotiescunque manducabitis ♦ **k<sup>oo</sup>aw-tih-ayss-KOON-k<sup>oo</sup>eh mahn-doo-KAH-bih-tiss** ♦

(motet [**mo-TETT**] by William Byrd [**WILL-1<sup>h</sup>umm BURD**])